



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

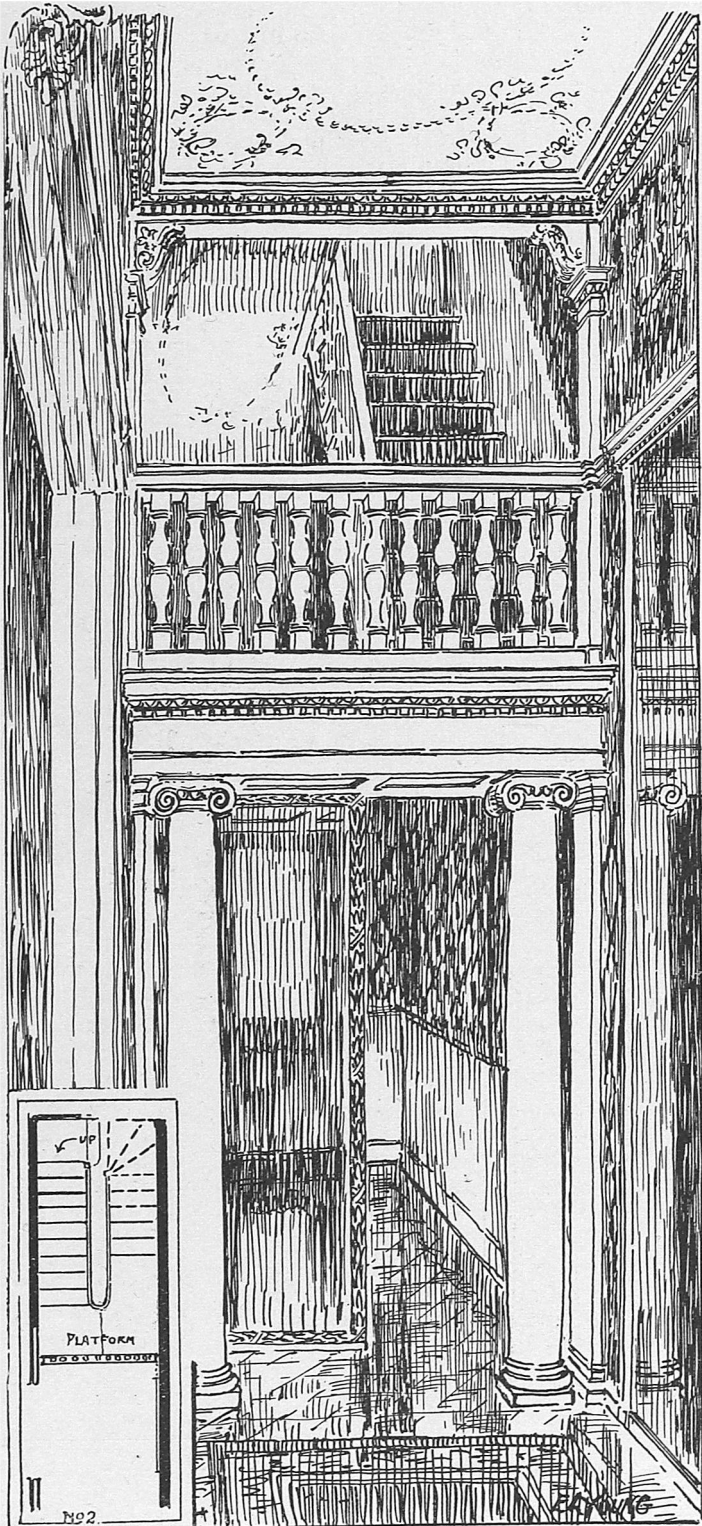
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

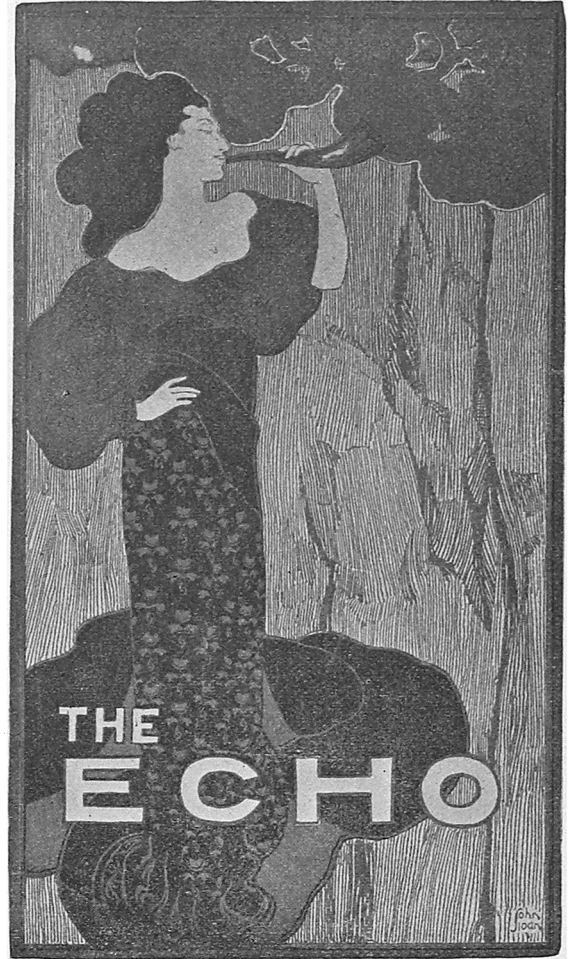
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

artistic effect. The ceiling of such a hallway is generally lofty, measuring thirteen feet six inches in the clear, and we have taken advantage of this fact to make the landing or platform across the hall high enough from the floor to permit one to walk under it, while the last run of the stairs remains as originally constructed. This platform is reached by a new flight of stairs from the hall floor on the other side of the hall. This is concealed by a bulkhead construction on which a mirror is placed, reflecting and enlarging the front hall. It will be seen from the sketch that the problem of remodeling the ladder-like stair case has been happily solved in a manner in harmony with contemporary ideas and without great cost.

The color effect contemplates the use of ivory enamel on the woodwork, contrasting with which the walls and draperies should be in dark rich colors. These strong contrasts are favorable in halls by reason of their decorative strength. This treatment need not be expensive, as the



SAME HALLWAY AFTER BEING REMODELED.



THE ECHO POSTER. BY JOHN SLOAN.

material will not cost much beyond the labor of getting the work out and putting it in place. The result is one that is certain to give a great deal of satisfaction to the owner of the house. The finished work is a material amelioration of the former hard, sterile hallway, and in such play of invention the personality of the individual receives fresh inspiration, the primitive idea being developed by one that is more elaborate, and certainly much more artistic.

Later on we will publish and illustrate other ideas for remodeling the hallway, as well as articles on remodeling and altering the various apartments of the house.

THE AMERICAN POSTER.



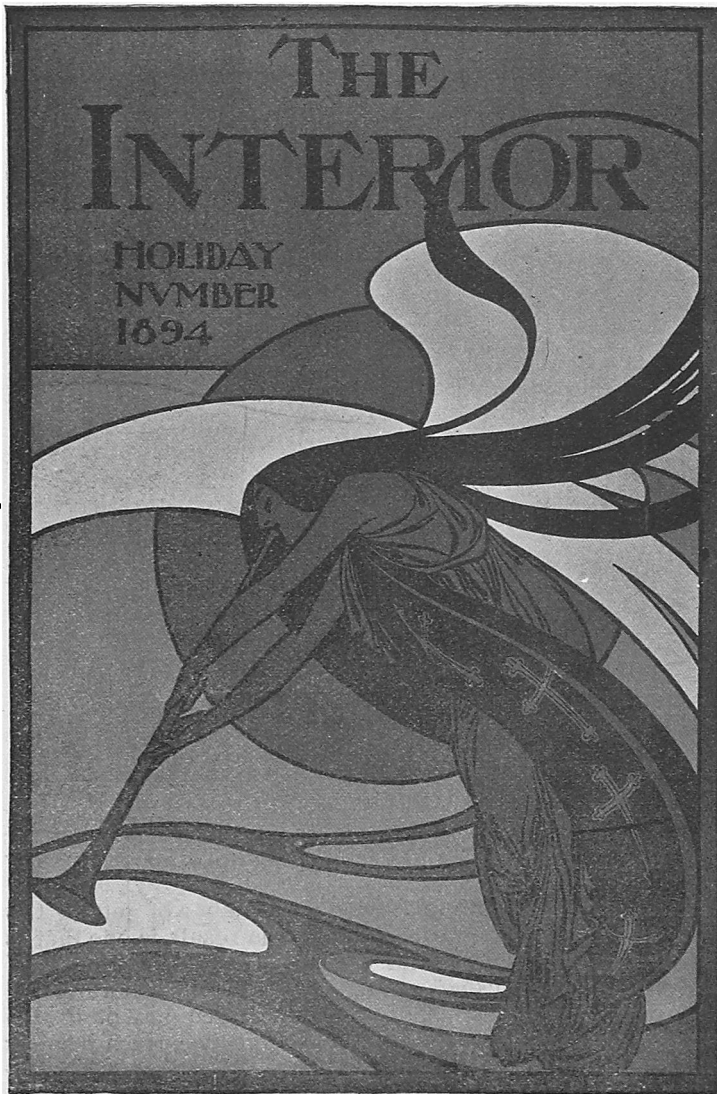
THE American Poster is an interesting study from the decorative as well as the artistic standpoint, as the best artist-designers of the present time have interested themselves and vied with each other in bringing about many satisfactory results in this peculiar field.

For simplicity of outline and motive and the artistic use of a few colors only, these designs are, as a rule, more clearly decorative in their effects than the work of their Parisian brothers. This probably may be accounted for by the fact of their following a course midway between the English school, which is, as a rule, severely conventional, and that of the French artist, who aims more at purely artistic effects, and the results obtained are, without question, successful.

It would seem reasonable that the semi-conventional type of the Poster is better adapted to its peculiar use—that of an advertising medium—on account of its simple and clear-cut character, as such work more quickly catches the eye and

impresses its story with little effort on the part of the observer, which is in itself one great secret of successful advertising, as a multiplicity of lines and coloring tends to confusion.

These points seem to be readily grasped by the design-



THE INTERIOR HOLIDAY NUMBER, 1894. BY J. C. LEYENDECKER.

ers of the best of our American examples, and the result is in a great measure very successful and interesting. A most interesting study can be made of this class of work at the Permanent Poster Exhibit of C. S. Pratt, on Sixth Avenue, to whom we are indebted for the designs shown herewith. The lover of such work can feast his eyes for hours on the multiplicity of designs, all distinctly American, that have been gathered together with great patience and labor, and of which the examples shown here are noteworthy.

The first example, The Echo Poster, is a very well-designed and simply-executed pen-drawing printed in red and black; the figure is well posed and decorative in treatment, stands out well against the rugged walls of the cliff, from which comes the suggestion of the "Echo." The artist, John Sloan, is also well known for the good work he has done in this line.

No. 2. The Interior Holiday Number, 1894, is an example of this class of simple outline and coloring, and is highly valued by collectors on account of its artistical decorative qualities. The flowing lines of the figure and ornament are boldly masterful in arrangement, and the coloring also is bold, yet perfectly harmonious, the deep blue, orange and white for the background, the field for the black lettering, and the figure itself a tawny yellow olive, which in juxtapose with the orange and blue has the appearance of matt gold: this is the work of J. C. Leyendecker, an artist of prominence in this field.

No. 3. The Thanksgiving Chap-Book Poster is a clever design in red, blue and black, by Will H. Bradley. This,

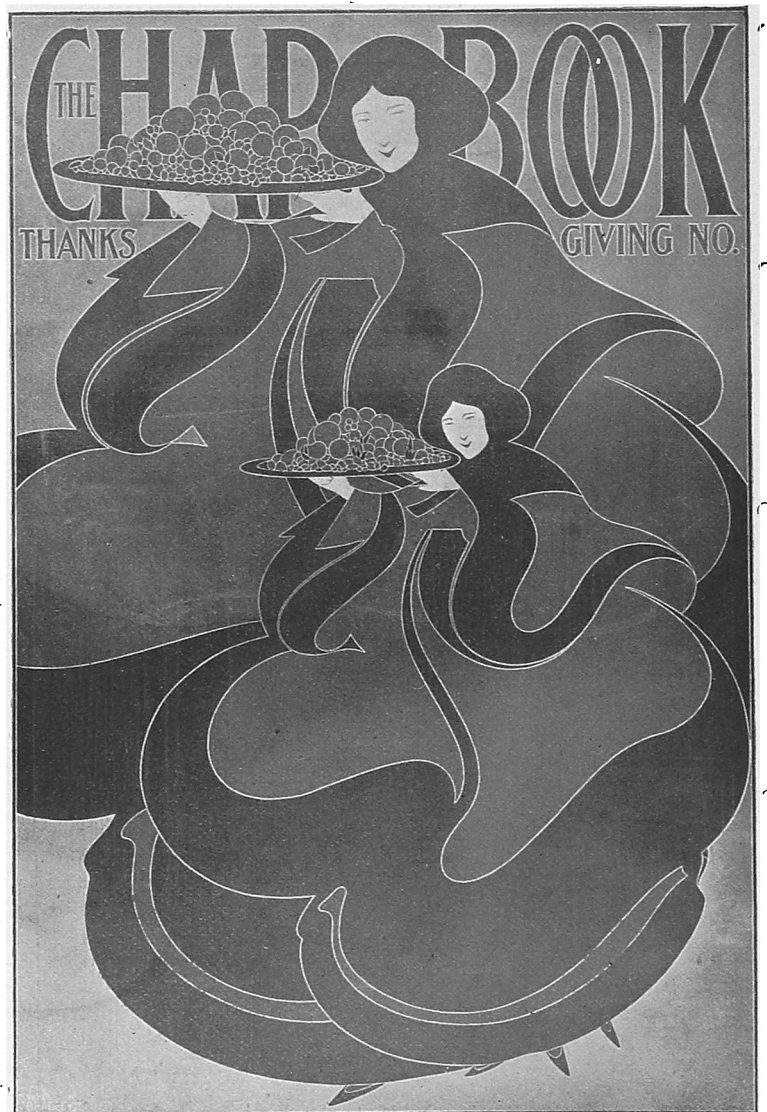
with its quaintly artistic whirl of line in the draperies, is easily classed in the "Aubrey Beardsley" school, but this artist, whose work is well and widely known, fairly outdoes Beardsley in his own line, as it is much richer in idea and execution than that of his English brother artist.

Among other clever things to be seen here are the Midsummer Holiday Number of Century, by Louis J. Rhead. The general effect of this Poster is very pleasing—the classic maiden in yellow draperies, the bright sun-flowers, warm sky and refreshing glimpses of the sea in the background, all go towards the making of a very artistic composition, the only regret being the lack of balance in the composition, or rather idea, as the modern yacht is hardly in accord with the classical surroundings.

The King in Yellow, by R. W. Chambers, is bold in outline and coloring, and shows the well-trained artist in its strength of treatment.

The Harper Series, by E. J. Penfield, are too well known to need description; here the artist evidently follows more closely the French school of design, but after a manner wholly his own; their peculiar breadth of treatment, simplicity and clearness of idea, mark them as prominent features as well as thoroughly artistic ones in this class of designs.

Space will not allow of further detail of description, beyond the mentioning of Mr. Pratt's own Poster that heads this article. This is a simple treatment in black and white, by J. Brevoort Cox, but in its simplicity lies its chief charm, its suggestiveness—from the intent interest in the pretty, girlish face gazing into the window, one's imagination can picture all she is supposed to see. To appreciate the wealth of form, color and ideas that have been incorporated into Poster



THE THANKSGIVING CHAP BOOK POSTER. BY WILL H. BRADLEY.

designs up to the present day, it is necessary to see such a collection of designs as this exhibit offers, and to know the great number of prominent artist designers who give their

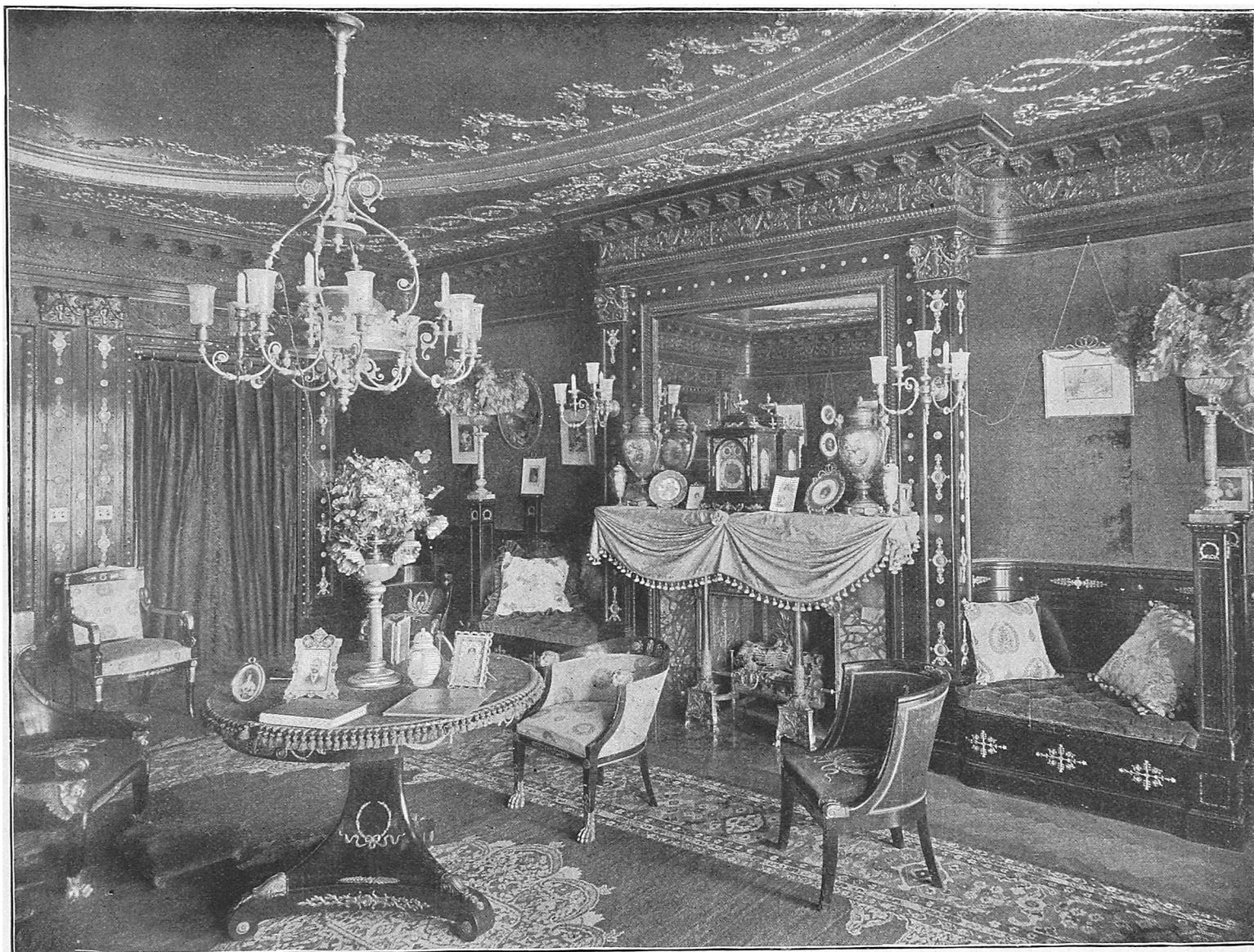
best efforts to this class of work. One sees, besides those already mentioned, such names as George Wharton Edwards, C. D. Gibson, Charles Woodbury, Kenyon Cox, Ethel Reed, Will Carqueville, E. P. Upjohn, Scotson Clark, Thomas Fleming, E. S. Fisher, and many others equally as good, affixed to designs, each and every one of them interesting studies to the lover of the artistic Poster.

One notable feature on the practical side of the question is the fact that these artists invariably keep in mind the motive that brings their work into existence, viz., the fact that it is an advertising medium; at the same time this fact is not so much in evidence as to interfere with its artistic value.

both sides are upholstered divans, with pillars supporting lamps of Mexican onyx. The ceiling decorations are in plastic relief, for which The Linspar Company has obtained a well-deserved reputation. The furniture and woodwork throughout is in harmony with the style of the apartment.

THE MANTELPIECE.

WHEN the modern builder, of the average type, an honest and well-meaning man, wishes to ornament a marble mantelpiece, he procures two ready-made, heavy, clumsily contrived marble brackets, and places them,



LIBRARY IN RESIDENCE OF MR. H. BRAMHALL GILBERT, FIFTH AVENUE, NEW YORK. EXECUTED BY THE LINSPAR DECORATING CO.
HENRY F. KILBURN, ARCHITECT.

AN EMPIRE LIBRARY IN A NEW YORK RESIDENCE.

THE library in the residence of Mr. H. Bramhall Gilbert, of this city, shown on the present page, is one of the best examples of the Empire style, and the decorators, The Linspar Decorating Company, of this city, are to be congratulated upon this noteworthy achievement, both in the decorations as well as the various appointments of the apartment. We gave a different view of the same apartment on page 75 of our December, 1895, issue. There is evidence of a scholarly study of the style in question, and the result is one that places the decorative firm referred to in the front rank of American decorators. The woodwork is in mahogany with brass decorations in ormolu finish. The mantelpiece is a grandiose conception, the large mirror being framed with elaborated pilasters and entablature in mahogany, enriched with Empire ornament; flanking the mantelpiece on

one on each side, to support the shelf, and in either case, jerry or not jerry, he makes the shelf absurdly low, oftentimes not more than three feet and a few inches from the floor.

By a kind of instinct, the householder regards the fireplace as the chief point in the room for ornamentation, and in this I think he is perfectly right. Indeed, the instinct is most natural, for the family circle, for six or seven months of the year, is grouped around the fireplace. And a further instinct guides him to adopt some arrangement which tends to increase the imposing effect of the fireplace, and give it height, and some attempt at dignity. He often fixes a large mirror, resplendent in curly gilding of composition frame, immediately over the mantelshelf, not, I think, with happy effect; or he procures somewhere a curious combination of little shelves, tiny balustrades, looking-glass and cheap mouldings, in ebonized or highly-polished wood, called an over-mantel, and fixes that over the fireplace.